

INTERNATIONAL

IE

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Well, here it is at last! Thankyou for bearing with me and I hope that the increased page count compensates for the delay.

In this issue there are reviews and other bits and pieces related to Season 6, which is 20 years old. The conclusion of our look at the season will appear in issue 3. If you have seen any of the season, even if it is only THE SEEDS OF DEATH, please take the time to complete the season poll card which is enclosed with this issue. The results will also appear next issue.

We also have some news, and a review of REMEMBRANCE OF THE DALEKS by new contributor, Tom Salinsky, so special thanks to him.

The next issue of IE will be a special A4 issue with an A5 supplement of press cuttings from Season 25. I have decided to switch to the larger format for increased flexibility. The cost is just £1.20 including post and packing. Copies of issue one (A5, 28 pages) are still available at 70p each.

That's it for now, enjoy IE, the rest of Season 25, and I hope to see you back for issue 3.

Best wishes,

CONTENTS

3	NEWS
8	REMEMBER, REMEMBER THE 23rd OF NOVEMBER
13	THE PHANTOMS OF VENTROS - part 2
22	RAGO WITH QUARKS - illustration
23	THE DOMINATORS - A REVIEW
25	THE MIND ROBBER - A REVIEW
27	THE INVASION - A REVIEW
30	SEASON SIX CREDITS - part 1
34	SEASON SIX - THE END OF AN ERA

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NEWS

BEEB IN STICKY SITUATION!

Contrary to the popular premonition that THE HAPPINESS PATROL would be the non-event of the season, a piece of news has come to throw it into a storm, potentially bigger than the cloud that hung over TALONS. The BBC, more specifically the DOCTOR WHO production office, are being threatened over a copyright clause held by George Bassett and Sons. The controversy is over the contravention of a copyright law that is held against the misrepresentation of items held in copyright; this includes the character of Bertie Bassett, utilised in numerous successful commercials for Liquorice Allsorts, to which the Kandyman bears a strong resemblance.

Since the debut of the sugary morsels in episode two of THE PIRATE PLANET, when the Beeb was doing some nifty free advertising for Jelly Babies, the treatment of Liquorice Allsorts has taken a massive retrograde step. Imagine the scene:

"Mummy, I don't want any more liquorice allsorts."

"But why not? I thought you liked them."

"But Mummy, the nasty Bertie Bassett monster wanted to kill Doctor Who."

HIGHEST MCCOY RATINGS YET

REMEMBRANCE OF THE DALEKS seems to mark the beginning of a transition period for DOCTOR WHO in terms of ratings. It is the highest rated story for 3½ years, since REVELATION OF THE DALEKS, averaging an audience of 5.33 million. This may not seem to be revolutionary in itself, but it also gained the highest rated episode, and highest rated season opener since Season 22.

	<u>Rating</u>	<u>Position</u>	<u>TVR</u>
REMEMBRANCE OF THE DALEKS Ep.1	5.4	78	11
REMEMBRANCE OF THE DALEKS Ep.2	5.8	78	11
REMEMBRANCE OF THE DALEKS Ep.3	5.1	91	10
REMEMBRANCE OF THE DALEKS Ep.4	5.0	94	10
AVERAGES	5.325	85	11

It had been hoped however that it would be this story, if any, that would break the 6.0 million barrier which has not been attained since the hiatus. Perhaps the public are no longer interested in the Daleks. It must look slightly suspect that each time ratings are dropping, they are wheeled out again. It remains to be seen whether this affects the anniversary story SILVER NEMESIS, which is the only other tale that has a real chance of breaking the 6.0 million barrier.

It should be pointed out that the ratings are on a par with repeats of Tom Baker's episodes, beaten comfortably by the second showing of such classics as THE INVISIBLE ENEMY!

AND AT LONG LAST

Dudley Moore has been confirmed as playing The Doctor in the Coast To Coast movie. It is comforting to know that an actor of such calibre and international standing is willing to appear in anything connected with DOCTOR WHO.

THE 25th ANNIVERSARY SPECIAL - MAYBE

The probability of repeats from 'OUT OF DOCTOR' are nil.

The probability of analytical documentations are nil.

But there is still hope for a decent celebration of what is now the longest running eponymous character on British television. Have your tapes at the ready for all 'Wogan' and 'Open Air' programmes on during 21-24 November because they are both considering devoting whole programmes to the Jubilee Birthday. Although these are only in the planning/prognosis stage, may I optimistically draw attention to the fact that these sorts of events do see fruition. Already this year Wogan has devoted 2 halves of his programmes to a gathering of 'Blue Peter' presenters to mark ex-producer Biddy Baxter's departure from the programme and a gathering of 'Dad's Army' stars and crew (those still with us). Also in 1985 he devoted a show to 'Dallas' on the day when the BBC broadcast the episode containing Bobby Ewing being run down by an expensive car and over the last Xmas fortnight he devoted a week of programmes to stars of vintage BBC radio programmes. And who can forget Open Air's party to celebrate the last Crossroads episode. Just keep your fingers crossed

.....

McCOY ON TRIAL FOR CLOWNING

On the Noel Edmonds Roadshow of 8 October, McCoy appeared especially to be put on trial by Noel Edmonds for his excessive amount of out-takes. As evidence, Edmonds presented McCoy's numerous (approx 7) attempts to run on to the camera shot from 'Delta And The Bannermen' and announce that the Chimeron Princess has entered the singing time and that she saved Delta's life with her cry, continuing to say there was no time to lose. But this was not all - there were several mess ups by McCoy when trying to play the Doctor-Gavrok confrontation at the end of Delta-episode 2 (I came under a white flag and I shall leave under that same white flag and woe betide anyone.....) and a running-through-a-grassy-area scene (I think it's from Silver Nemesis. Episode 2 probably) where Ace runs ahead of the Doctor through some bushes. Ace made it through whereas the Doctor tripped over a bush. McCoy then rose and started scolding the bush strongly and waving a threatening umbrella at it. In the end, McCoy was found guilty of incompetence despite his defence showing of the famous 'Awakening' horse/lych-gate disaster and promptly dematerialised before sentence could be passed. Supposedly this was the end of the item but Edmonds afterwards showed more out-takes which this time were from the just finished courtroom comedy-drama in which McCoy was to be seen unable to say his own name (Patrick Kent-Smith) without stumbling. Is he truly guilty of incompetence? The choice is yours - Jury! Rather appropriately the feature is named 'Clown Court'.

DALEKS EQUIVALENT TO MARGARET THATCHER!

Do any of you read the magazine 'Idols'? Well, if you don't I suggest you do. It's well worth a look for it's Dr Who and other television/film material. As the title dictates it centres on 20th Century heroes, heroines and, well, idols. The mag is not a fan effort. It is professionally produced and therefore you can get it from your W H Smith, John Menzies or your Local Bloggs/Patel establishment. But it is worth warning you that you have to wade through the more popularist items (Monroe, Dean, Lennon, Brando, Presley, Chaplin, et al). You will find articles, news and fan events concerning more selective icons (McGoohan, Cliff Richard, Quatermass, etc).

This month's issue is rather special - it is a readers' poll issue with results, from regular readers, of their popularity rating on each separate category and if the publishers use the survey as a guide to what to print in further numbers then the Doctor may receive good press in future. The obvious to look under for Who mentions is in the category of Top Television Programme. The 'Doctor Who' series charted in 41st position (pretty high, huh!) beaten by such classics as 'Mister Ed' and 'The Rock And Roll Years'. The joint top slot was held by 'Star Trek' and 'The Avengers'. But a 'Doctor Who' element did reach a higher position in another category on the next page - '20th Century Monster'. The category itself is an antidote to their '20th Century Statesman' (held by Sir Winston Churchill) and voters were encouraged to vote for Stalin, Pol Pot, Botha or some such genocidal individual, but many decided to plump for choosing the traditional monster (ET, Creature from the Black Lagoon) and 'The Daleks' romped home in second place beaten only by 'King Kong'. These two proved more popular than the Frankenstein Monster, Dracula, Freddy Krueger and many more. Outright winner in the '20th Century Monster' category was Adolf Hitler, making him the equivalent in popularity/notority with King Kong in the companion monster poll. Running on with these comparisons puts Dracula on an equal with Brady/Hindley and placing The Daleks parallel with British contemporary Premier Margaret Thatcher.

BITS AND PIECES

The ORACLE teletext service is devoting its November 23rd letters section, RSVPTV, to DOCTOR WHO. It is also running a quiz with the first five prizes, a copy of the GENESIS/SLIPBACK tape signed by Sylvester himself and sixth & seventh prizes, copies of TERROR OF THE ZYGONS and TALONS OF WENG CHIANG videos respectively! ... The MARVEL BUMPER Issue 5 continues a reprint of the recent CLAWS OF THE KLATHI comic strip featured recently in DWM... Apparently, due to the poor sales of their Mel figure, DAPOL have sold a large number to Nottingham Shooting School where Bonzo's effigies will be used as target practice! ...The CDV (Compact Disc Video) of The Timelords' 'Doctorin' The Tardis' was released in early October. To date it is the only independent CDV release aside from New Order's 'Substance'.

ROY HERRICK - OBITUARY

It is with great sorrow that we announce the death of actor Roy Herrick, who died peacefully on 11 October 1988.

He appeared as Jean in Dennis Spooner's 'Reign Of Terror', as Parsons in 'The Invisible Enemy' and as one of the 'Voices of Xoanon' in 'The Face of Evil' alongside Pamela Salem and Tom Baker amongst others.

He is sadly missed by all.

8/10/77

6.5 Dr Who

starring Tom Baker
in
The Invisible Enemy
A four-part story by
BOB BAKER and DAVE MARTIN
Part 2

The Doctor is being treated at the Bi-Al Foundation. But the Nucleus of the virus swarm is lodged in the Doctor's brain. There is no way of reaching it without destroying him.

Dr Who.....TOM BAKER
Leela.....LOUISE JAMESON
Safran.....BRIAN GRELLIS
Lowe.....MICHAEL SHEARD
Reception nurse.....NELL CURRAN
Professor Marius.FREDERICK JAEGER
Marius's nurse.ELIZABETH NORMAN
Parsons.....ROY HERRICK
Nucleus voice and K9.JOHN LEESON
Ophthalmologist.....JIM MCMANUS
Cruikshank.....RODERICK SMITH
Hedges.....KENNETH WALLER

Incidental music by DUDLEY SIMPSON
Script editor ROBERT HOLMES
Designer BARRY NEWBERRY
Producer GRAHAM WILLIAMS
Director DERRICK GOODWIN

15/10/77

6.10 Dr Who

starring Tom Baker
in *The Invisible Enemy*
A four-part story
by BOB BAKER
and DAVE MARTIN
Part 3

Cloned micro-copies of the Doctor and Leela face a desperate challenge—a journey deep into the Doctor's own brain to confront the invading Nucleus.

Dr Who.....TOM BAKER
Leela.....LOUISE JAMESON
Professor Marius.FREDERICK JAEGER
Lowe.....MICHAEL SHEARD
Nucleus voice and K9.JOHN LEESON
Parsons.....ROY HERRICK
Marius's nurse.ELIZABETH NORMAN
Ophthalmologist.....JIM MCMANUS
Cruikshank.....RODERICK SMITH
Medic.....PAT GORMAN
Nucleus.....JOHN SCOTT-MARTIN

Incidental music by DUDLEY SIMPSON
Lighting BRIAN CLEMETT
Script editor ROBERT HOLMES
Designer BARRY NEWBERRY
Producer GRAHAM WILLIAMS
Director DERRICK GOODWIN

Remember, remember the 23rd of November.

It has been a while since any Doctor Who story was as eagerly anticipated as 'Remembrance'. With the first four weeks of this anniversary season over, has 24-year-old Ben Aaronovitch delivered the goods?

Let's start positively. Although I enjoyed Season 24 more than most, this story is light-years ahead, in dialogue, acting, content, style and effects. In fact 'Remembrance' roundly trounces anything the last three seasons had to offer.

In many ways it was much more the anniversary story than, I suspect, 'Silver Nemesis' will ever be. As well as the 1963 setting, there was the UNIT-style military set-up, the nostalgic guest cast and a few in-jokes for die-hard fans. Some were obvious, like the Doctor addressing Gilmore as Brigadier; some even I missed, like the re-appearance of Susan's French Revolution book. There was even a Quatermass reference.

The Doctor, in the guise of Sylvester McCoy, was better than ever, with the surface clowning masking a harsher, less tolerant and more introspective persona, highlighted by that beautiful scene in the cafe (surely the same one as EastEnders) where he muses on the dangers of meddling in one's own past.

Mr Aaronovitch provided the Doctor and Ace with some sparkling dialogue ("Lack of food makes you obstreperous") and gave Ace a healthy supply of Daleks to blow up, and windows to jump through as well as arming her with that baseball bat. The overall effect was like an eight-stone Rambo. Ace is surely the best female companion since Tegan Jovanka.

The Daleks themselves - so easy to misuse - were presented especially well, although I didn't like the new voice treatment, which tended to make obvious the fact that one of the voice people used to be Zippy in 'Rainbow'. (How many noticed that one of the other voices was John Leeson of K9 fame?) In the first episode, the Dalek in the junk yard was presented as nothing more than a ruthless killing machine, and the Dalek's P.O.V. shot (sadly, under used) made it clearer that inside the casing was a horrible little creature. They remained true to Terry Nation's vision of them as (literally) tin-pot Nazis, and indeed anti-racism was the main message of the piece, with many little touches, like the reason for the antagonism between the Imperial and Renegade Daleks, and the 'No Coloureds' sign at the boarding house. Less convincing was the Black Dalek's suicide at the end of episode four. Surely it could've at least tried to kill the Doctor? Still, the previous episodes proved that the Daleks are just as bad shots as they've always been.

There were a number of questions raised in the first episode that culminated in a series of unveilings in the last two parts. The most obvious was the Hand Of Omega's purpose which was fairly clearly signposted in episode three, but the other two were beautifully handled.

We were obviously supposed to think that the battle computer was Davros, and when it turned out to be the mysterious little girl, all thoughts of Davros vanished from our minds, making the unmasking of the Emperor Dalek twice as unexpected. (Why did it have to look so much like a roll-on deodorant and sound so apoplectic?) Roy Tromelly - Terry Molloy! I was kicking myself.

The showdown between Davros and the Doctor at the end was completely riveting. Not since Tom Baker and Sutekh was there such a battle of wills, and it was nice to see the Doctor actually prepared to wipe out the Daleks and Davros. To back down for the third time would not have convinced.

Most of the other characters were comic-book, but with an extra dimension. Simon Williams made Gilmore's inability to accept the reality of the situation believable, Pamela Salem made Rachel convincing and not whiny as she might have been in less capable hands, veteran George Sowell was superb as the neo-fascist who learns that he is not a leader but a slave, and Dursley McLinden was far more charismatic than his UNIT namesake (Mike) and his blind following and greed made him much more than a simple square-jawed hero.

In fact the only part that didn't work was Allison, chiefly because she was superfluous and because Karen Gledhill failed to make her much more than a cipher.

A couple of points of controversy: one was the Dalek's newfound ability to climb stairs, a la Davros in 'Revelation'. Many of my peers thought this silly, but as far as I can see, this transforms them from rather pathetic creatures from whom one can escape simply by finding some stairs, to ruthless unstoppable creatures. The ending of episode one was superb in this respect. The other was the television gag in episode two. This I will concede, was a touch on the silly side, but it was just a throw-away gag and accusations of it ruining the whole story are absurd.

I have, of course, saved the best for the last. Andrew Morgan's direction lifted this story high above the norm, with clever camera-work adding much to the action sequences. Keff McCulloch's incidental music helped in these sequences too, though he did tend to stick his electronic oar in where it wasn't wanted.

Visual effects though were, for the most part, stunning, whether it be the amazing explosions as the Daleks blasted gates and each other, or the amazing full size Dalek Shuttlecraft or the Dalek weaponry. This had the unfortunate side-effect however of making the less-good effects look terrible. The Plasma ball for example looked very pretty, but nothing like a time-controller, and was the white cartwheely thing really supposed to be the Hand Of Omega

in operation? In fact it brought back memories of the Hyperion III. And why was the lethally effective Gunner Dalek's base salvaged from the destroyed Daleks at the beginning of episode three?

Aaronovitch, Nathan-Turner, Cartmel and Morgan provided a thoroughly enjoyable set of episodes that will surely linger long in the memory, but watching all four straight through, they do seem a little superficial and safe. For all the gloss and pace, and acting, it never really went deep enough. It was fine as an action adventure romp, but it never went outside those limits even when the opportunity arose. The 'possession' of the little girl by the Renegades was brushed over, and the Doctor's life was only occasionally threatened. The only tension was in finding out what the Doctor's plan was (and who the battle computer was) and whether he would succeed in it. The consequences were he to fail were never made clear.

Still, 'Remembrance of the Daleks' is one hell of a good story and it succeeds where 'Timelash', 'Terror of the Vervoids' and 'Dragonfire' never did.

Tom Salinsky

POST SCRIPT

This issue's 'REMEMBRANCE' review was to have been tackled by me but this resulting piece is a darned sight better than my attempt which has since been consigned to a hungry waste basket. Thanks to Tom Salinsky for his piece, the first for IE. He is but a newcomer to our school of cucumbers (?! - Ed).

I do disagree with him on a few - I found that bloody TV scene in episode two unforgivable, despite the general story quality. Self gratuitous congratulation on the part of the production team - but Tom's opinions gel so well I didn't want to tamper with them.

Oh, and just to clear up a few loose ends, Ratcliffe was a follower of Oswald Mosely (A 'Moselyite'), a comparatively small-time fascist orator - very big in the '60s. That is why he was openly proud of his Nazism. A very clever ploy which should have been made clearer. In the script the Quatermass reference was made in part three by Gilmore, and Harry (Superfluous) Fowler's character name took all of 1.75 seconds to formulate.

It was a nice story for its unpredictability. I thought I new JN-T well enough by now to know the full last episode's content by ten minutes into part three, but I was wrong. I thought Mike would sacrifice himself to atone for his uselessness (à la Pex), and that McCoy and Ratcliffe may have exchanged a word or two before the latter's demise and I thought that there may well be a one-liner about 'The Girl'. I could just visualise McCoy smugly murmuring "Truly, Ace, 'An Unearthly Child'!"

Yes, it was a jolly good yarn, McCoy, Aldred and Cartmel's best, but it was not one of the best Dalek yarns. It was on a par with THE CHASE, MASTERPLAN, DAY, PLANET, DEATH or DESTINY. It was an 'Aryan' race but the Dalek death sounds at the beginning of episode three, when Allison lets rip with the baseball bat, were excruciatingly executed.

But mystery made a comeback in having unseen Gallifreyan attributes within the Doctor making him a little more nomadic than he has been of late and in having a new strain of Kaled mutants to, physically, make us ponder - we saw too much of the direct mutation in RESURRECTION, REVELATION and THE FIVE DOCTORS.

No, it was not gutter trash or mediocre - nor was it an all time classic, an attempt, literally, to return to basics.

It was more than on the right side of excellent - can anyone in all honesty say, in such troubled times and against all odds, that the Doctor and the Daleks realistically deserved any more than the miracle which they received?

The Phantoms of Ventros

An original story by Simon Thomas 1988

Part 2

The Doctor and Jo have landed on a mysterious, old planet. The TARDIS has fallen into an underground cave system. Whilst exploring and collecting rock samples, Jo vanishes. Can the Doctor locate Jo? Do the mysterious ghosts that she claims to have seen exist? Who else is on the planet? To discover some of the answers, read on...

In a smaller, dimly lit cavern a group of people were working. They all wore similar uniforms, dark blue with yellow piping and flashes. None were in pristine condition, some were worn and faded, others torn, some half-heartedly repaired. The people were humanoid bipeds and had a pale orangey-brown coloured skin. Like the Doctor they were also surveying, but not in such great detail. The beauty in the rocks' composition was lost on them, for they were too tired to notice. The ragged, fatigued selection of people were trying to get to know alien territory, become familiarised.

Suddenly there was a flurry of activity at an entrance to the small cave; the beleaguered work party momentarily paused to take a break from their half-hearted attempts to see what all the commotion was about. A pair of guards in similar attire to their colleagues entered the small cave and made their way to a young woman with a cascade of shoulder length curly brown hair, obviously in charge of the section. The guards did an abrupt salute.

"Have you seen Commander Deflax?" asked the first guard brusquely.

The woman looked up from her desk at him with piercing grey-green eyes and ruffled her hair with her hands. She disliked being interrupted from her work. "Yes," she replied in a rich voice, "the Commander is in the next cave over there," she pointed with her well-manicured hand to a small tunnel guarded by a security troop, "but he won't like being disturbed" she added with a hint of dislike for the young self-confident guard before her.

"Thank you Trixia," he said coldly and unflinchingly, and in the same abrupt manner that he had entered he left Trixia's makeshift desk, his fellow guard following.

The guard walked purposefully towards the tunnel conversing with his companion. He was tall with a muscular frame and upright posture, and had closely cropped brown hair. His comrade was about a head smaller and was thinner. He had a weasely face and whispish white hair and talked in quite a nasal voice. They got to the security guard at the entrance to Commander Deflax's temporary HQ. The guard went into the tunnel briefly and popped out again letting the two guards through.

"Well, what is it Mordox?" thundered the Commander, a fierce looking man with a moustache and ruddy complexion. He glared expectantly with his dark eyes as he clenched and unclenched his large right hand on the rough desk.

Mordox saluted his superior, slightly subdued in his presence. "There's been another disappearance sir. Kalex, the guard on G section. He hasn't been seen since yesterday. There's no trace of him sir."

Deflax slammed his fist down on the desk. Mordox gave an involuntary jump and braced himself. Deflax was furious. It was the tenth such disappearance in seven days, and there was still no logical explanation. Ten good men had vanished without trace. "Exactly like the others I suppose?" he asked, although he knew the answer.

Mordox nodded and mumbled assent.

"Alright Mordox. Thank you for informing me. You may leave, but organise a search squad, armed."

Mordox saluted and turned on his heel, his colleague following behind.

Once they had left, Detlax shuddered. He fumbled in his pocket for a jar. He took a couple of coloured pills from the jar and swallowed them. Placing the jar back in his pocket, he reached for his mug and took a swig. He put his head in his arms, exhausted.

In his semi-conscious state Detlax remembered his home on Zentios. The memory was still clear after the year long expedition flight of which he was Commander. As befitted his rank, his home was a large plush apartment in the prestigious Doruvia Complex situated on the outskirts of the capital Kuva. It overlooked the spectacular sodium basins that glittered under the clear yellow sky. How he wished he was still there with his family, his beautiful wife Tira and his son and daughter. He could almost see them smiling. "Please come home father." It was his son, Varrol, in his guard uniform. "Daddy, don't be long," his daughter implored. "We miss you" said Tira. There was silence. A large red planet loomed up. The spaceship, damaged; caves; ghosts; disappearances. All of the troubles came to the fore of Detlax's mind. He was stranded. Marooned on this desolate planet with an enemy he couldn't fight. Suddenly Detlax awoke and sat bolt upright in his chair. He looked around the rough walls and crude furniture. Sweat glistened on his face. How much longer must he stay, he thought to himself.

Meanwhile Mordox, ever efficient, had organised a search squad. Two of the search squad, Renox and Konnos, had been assigned to investigate H Section close to Kalex's last known position. Both were young and relatively inexperienced in space exploration.

As Renox walked along he wondered what was happening. Ever since he had arrived with the rest of the crew strange things had been happening. During the preliminary surface checks and exploration, someone or something had sabotaged the ship's main computer system. However, on the planet there seemed to be no trace of life whatsoever. On going down to the lower levels contact with the ship was lost and a search party found it had vanished. He looked across to his companion Konnos, who was also a scientist but who doubled as medic. Renox thought that it was a pity that the planet that seemed so interesting and had a strange beauty should hold such powerful unseen enemies that struck, unsuspected, on the unfortunate crew members that ventured too far in the dark, shadowy tunnels alone.

"What are you thinking Renox?" asked Konnos.

Renox shook his brown locks of hair and looked up in surprise at his quiet companion. "Why do you ask?"

Konnos eyed him keenly. "You just seemed to be deep in thought. Worried almost."

"Yes, I am. All these disappearances. I can just sense evil." Suddenly he tensed. His blue eyes widened. "Did you hear that?"

Konnos laughed uneasily, his throat tightening. "You are imagining things my friend."

Renox didn't look too reassured. Slowly he reached for his standard issue Zention neutraliser self-defence weapon.

Konnos suddenly felt cold despite the heavy padded jacket he was wearing. He looked behind him. "There is nothing there. Put that thing away, it makes me nervous."

Renox turned to Konnos. Perhaps he was right. It was probably nothing.

Behind the guards a shadowy figure emerged briefly from the shadows. It melted away into another tunnel soundlessly.

Not far off, in a nearby passageway, the Doctor was continuing his search for Jo. Time Lords were not often prone to panic. During their long lives there was seldom cause to, but the Doctor was coming very close to it. He was very worried. With all these tunnels it would be easy to get lost. Then there was the ghost Jo saw, or thought she saw. That was also disturbing. It was all very well wandering round these catacombs but it was quite different with an unquantified foe roaming around.

The Doctor was so wrapt in his thoughts that he almost failed to notice something lying abandoned on the ground. He stooped down to pick it up. It looked like a communication device of some kind. The Doctor examined it closely. It seemed to be slightly damaged. As he turned it over in his hands the Doctor heard movements behind him...

Konnos and Renox were making their way nervously along the last tunnel in their assigned section. Their boots made a regular crunch on the dry sandy surface of the ground. Konnos stopped.

"Come on, we've almost finished" urged Renox, evidently wanting to get back to headquarters as soon as possible.

"Alright, alright! Stop worrying will you?" Konnos reached for his hip flask of warm multi-nutrient liquid, unscrewed the top and took a swig. "Went some?" Renox declined. Having replaced the flask, Konnos switched on his wrist communicator and tapped in a code. "I'm just calling HQ. See if they want us to do anything else."

The Doctor dismissed the sounds. Just getting jumpy, he thought to himself. He walked a few feet further along the tunnel. "That's odd," he exclaimed to himself. There were signs of a scuffle in the sand, a struggle of some kind. The Doctor took out the abandoned communicator and knelt down next to the scuffle marks. He showed signs of weariness as he put his hand to his forehead.

The Doctor's mind was racing. The scuffle marks. The wrist device. It was all adding up. There was definitely a hostile presence somewhere in the catacombs. The same thing that Jo saw and that kidnapped her. From the signs of the flight before him it seemed to be strong and very probably hostile. The design of the communications device was unfamiliar, but it was sufficiently advanced to be accompanied by weaponry of the same technological standard. Did it belong to the attacker or the attacked?

Suddenly the Doctor heard voices, slightly muffled. He strained to hear them. "Jo, is that you?" he called.

"Hey, Renox, did you hear that? It was someone calling. It came from that direction, down that tunnel."

Renox looked across to Konnos, who had displayed more guts than he had ever credited him with. "Perhaps it's a guard in trouble. We'd better check anyway."

"Okay, come on, this way, and have your neutraliser ready."

The two young Zentions dashed off down the small tunnel leading off from the main passage, guns at the ready.

At the sound of the running footsteps the Doctor promptly stood up. He walked forward a few paces, round a bend in the tunnel. There was a small tunnel leading off it.

Renox and Konnos emerged from the tunnel and stopped dead.

The Doctor smiled. "Hello chaps, I wonder if..." He stopped abruptly, the smile vanishing from his face, replaced by a rather less composed expression as he looked at two Zention blasters held by a pair of very nervous guards. Better not try anything, he thought to himself, they'd probably shoot out of sheer jumpiness.

The two nervous guards stared in disbelief at the strangely dressed man in front of them. For a couple of seconds they remained speechless. Then Konnos noticed the communications device the Doctor was still holding and raised the neutraliser. "Okay, stay there and don't try anything funny."

"My dear man, I have no intention of 'trying anything funny'!" retorted the Doctor indignantly.

"That's enough" said Konnos. He looked over to Renox who was still covering the Doctor. "Call up headquarters and ask them what they want done about this. Tell them he was found with Kolex's communicator."

"Yeah, okay Konnos," said Renox, slipping his weapon into its holder and punching up headquarters code on his communicator.

As Renox was doing this Konnos was studying the Doctor carefully. He was taken slightly off guard when the Doctor handed back the damaged wrist device. "I suppose you'll be wanting this back won't you?"

Konnos took it. "Where's Kolex?"

"You mean the owner of that?" asked the Doctor pointing towards the communicator.

"Yes, where is he?"

"Well, I'm afraid I don't know. I've lost a friend myself. About so high," the Doctor measured the air to Jo's height, "blonde hair, leather jacket with belt, white skirt. You haven't seen her have you?"

Konnos shook his head.

Renox called over. "Got to take him to HQ for interrogation."

"Still no sign of Kolex?"

"No."

"Okay. You, come here, you're coming with us to see our Commander, Detlax."

"Sounds exciting," muttered the Doctor unenthusiastically.

"What was that?" Konnos asked.

"Oh, er - nothing," the Doctor mumbled.

The Doctor, flanked by Renox and Konnos holding neutralisers, was propelled into the cave where Trixia was waiting at her desk. As they entered, the strange garb of the Doctor caused a mild sensation. The Zentians working in the area looked up and momentarily ceased work. Trixia glanced up, her hair falling back revealing her penetrating greenish eyes, staring towards the captured stranger. Raking back her hair with her long fingers she called for the Doctor to be brought over.

The Doctor was escorted to her desk. "Where was he found?" Trixia's question was directed past the Doctor to Konnos.

As the questions and answers neatly dodged directly addressing the Doctor and the form on Trixia's desk got filled in, the Doctor scanned the surroundings. He had come to the conclusion that they were rather dull compared to the cavern where Jo had disappeared from. If only he knew where Jo was, if she was safe. At the moment the Doctor had a lot of questions in his mind to which he wanted answers. What were these people doing? Were they natives to the planet? What was wrong? What had been happening? The Doctor was trying to unravel the mystery and with very few clues. He was halted in his thoughts as he became aware of a voice calling him.

"What is your name?" enquired the impatient Trixia as she filled out the report slip. "Hey, are you listening to me? Can I have your name please?"

The Doctor abruptly looked up. "Oh, I'm sorry, I was miles away," he said apologetically. "I'm known as the Doctor," he answered, smiling amiably.

"Really!" she retorted caustically. She looked up at the Doctor's friendly, beaming face, meeting his eyes with an irritable, strained expression. "And may I point out to you that this is not a happy situation; you're going to meet our Commander."

Not to be put off the Doctor tried a different tack. "Don't you get bored filling out these reports for your 'Commander'?"

"It is my job, and it is my duty to carry it out to the best of my abilities given the situation" replied Trixia icily.

"And what is that 'situation'?" asked the Doctor.

"That is of no importance. At the moment worry yourself with meeting our Commander. If he finds it necessary to tell you anything he will in his own time." With these encouraging words Trixia turned her attention from the Doctor and signed the report and handed it to Konnos. "Give this to the commander. He will probably wish to question you as well so be prepared. And I warn you, he is not in a very happy mood today so watch yourself." For the first time she smiled, albeit briefly.

"Thanks, I'll remember that," replied Konnos as he took the report.

"Okay then, it's just through there," Trixia said pointing to the tunnel, still with the same guard on duty.

Detlax sat at his desk. He was not feeling on top of the world at all. He was tired and not in the most agreeable of moods. However when the guard on his office entered with a message, he did his best to be less menacing. It was not very good to come across as a harsh, inaccessible leader. The guard nervously saluted and handed Detlax the report on the Doctor and waited, looking very much as if he wanted to be anywhere except where he was.

"Right, you'd better send them in I suppose," said Detlax. The guard saluted again and hurried out, trying not to look too relieved.

Detlax stood up as Konnos entered with the Doctor in front of him. The Doctor strode forward. "How do you do? My name is ..."

Momentarily lost for words at the prisoner's audacity, Detlax interceded. "The Doctor? Quit!" He paused and added as an afterthought "And please speak only when you are told to." Now in full control of the situation, he studied the report more closely. "Well, Doctor, it would appear that you have a lot to answer for."

"Indeed," replied the Doctor.

As the prisoner was not forthcoming with information Detlax said "Is that all you have to say for yourself?"

The Doctor leaned over the desk. "Well my dear chap, it would help if I knew what I had to answer for in the first place. All you military types are the same."

Slightly taken aback, Detlax was put on the defensive. "And just what do you mean by that remark?"

"Oh, never mind," said the Doctor, relaxing a little. "Just get on with the interrogation," he said wearily.

At that moment there was a disturbance behind the Doctor. He whirled round to be confronted with a woman framed in the doorway. She was dressed in a plain, worn uniform that was covered in dust. Her eyes were red rimmed and watering. Konnos moved forward.

Detlax stood up angrily. "What is the meaning of this intrusion? I am trying to conduct an ..."

The woman's voice, tinged with hysteria, interrupted the commander in mid-sentence. "He killed Kalex didn't he?" she screamed at the Doctor, who was standing, wide eyed in amazement. He was about to explain himself when the woman produced a blaster from her hip pocket. "You murderer!" she shouted in a wavering, shrill voice as she raised the weapon with both hands and aimed it towards the Doctor's face. Her arms trembling, her face contorted in anguish, as her finger moved closer to the trigger. "Murderer!" ...

TO BE CONTINUED ...





THE DOMINATORS



As an opening to the sixth season of DOCTOR WHO, THE DOMINATORS was by no stretch of the imagination phenomenally successful. To put it simply, it was not the right story to open the season. It should have been brilliant. It had all the right ingredients, good writers, good director, new monsters and following on from a strong season. Given this sort of start in life, had there been a fan club operating at the time, it would have been hailed as a classic before broadcast. Doubtless that once aired criticism would be piled on top of it in best fandom tradition. True, it was a fairly weak story, but it just goes to show that even with these factors there can be no assurance of a 'classic' story. Many suggested remedies from fans to improve the show include these ingredients. Unfortunately good stories seem very much to be hit and miss affairs, though having the aforementioned ingredients helps considerably.

"What exactly was wrong?" would seem the obvious question to ask at this stage. Instead I would suggest that there is nothing specifically 'wrong' with it, rather that it is an average story that has been unduly maligned in the past. There are some redeeming aspects that enliven what is ultimately a rather mundane invasion attempt. For example the Dominators themselves have been meticulously planned. They have a good alien militaristic dialogue which coupled with their unusual costumes make them sufficiently interesting on screen. Then there is the interaction between Navigator Rago and Probationer Toba. Toba is continually being put in his place by his superior. Time after time he grudgingly accepts Rago's orders. Toba's sadistic wish to destroy anything in his path is at odds with Rago's controlled, ruthlessly logical attitude, which is primarily to conserve the Quarks' energy.

Another strength of THE DOMINATORS is the design of the Quarks. The only other robot to which they can be compared is the Servo Robot on the shuttle in THE WHEEL IN SPACE, the previous tale (excluding the repeat of THE EVIL OF THE DALEKS). The design is highly original and this is enhanced by the unusual speech, in fact they are almost cute. As is the norm with the season, the mode of destruction from the Quark point of view is also effective, although it is only seen fully in episode one. The ray emits from one of the arms and then a still of the victim slowly crumbles to reveal the victim falling. However the Quarks themselves are on the receiving end of a fair amount of destructive force themselves, and one of

the best effects is when Jamie destroys a Quark with a laser. The Quark in question emits smoke before expiring in a spectacular explosion which leaves only its two legs upright.

The rest of the design however, suffers from being rather bland, especially as it is black and white. It would have benefitted enormously from being filmed in colour, as would most other stories from the season. Another weak aspect is the complete lack of music. This creates a very harsh, grating atmosphereless environment on the screen, broken only by droning electronic noises to indicate the interior of the Dominator spacecraft. Personally I feel it is essential to create an atmosphere through the use of music because it can convey a variety of moods and enhance what might otherwise be a routine or mundane scene, and unfortunately there are quite a few in THE DOMINATORS.

Morris Barry's direction, using some interesting shots, is sound and occasionally inspired. The use of zoom-ins is effective and the BBC quarry is made to look alien. Unfortunately, aside from the regular cast and the possible exception of the Dominators, the acting is very average. It gave an amateurish feel to the production with some members of the cast turning in decidedly self-conscious performances. The Dulcians are too realistically dull to have any on-screen presence at all. The Council members and especially Walter Fitzgerald as Senex fail to impress upon the audience, due to lack of characterisation, the structure of Dulcian society. In fact characterisation in general seems to be almost non-existent. Many of the Dulcians, and there are a lot of them, appear to be even more bland and spineless than they were intended to be.

The basic plot was sound and worked better on paper than on screen. With hindsight, it would have fared better as a four parter and would have been a lot better with the inclusion of music. I feel that the BBC were too slow to realise the advantages of using colour in DOCTOR WHO. In 1968 there were quite a few programmes being made in colour so that DOCTOR WHO was behind the times. The novelty aspect of colour would have had an effect on ratings to a certain extent. However most, if not all seasons have a duff story, although THE DOMINATORS appears to be an unsuccessful story it appears to set the rather down-beat tone for the season.

SIMON THOMAS

— THE MIND ROBBER —

When compared with other Troughton tales, THE MIND ROBBER stands out as being slightly oddball. Unlike the characteristic, gritty realism that was abundant throughout a large proportion of the era, it was surrealistic in approach but had an underlying seriousness. In this way, it can be compared to Hartnell's THE CELESTIAL TOYMAKER, also successful through its originality.

As the only Peter Ling script to make it to the screens, the plot is very polished and well researched, which makes me wonder why he hasn't yet been asked to write again. The way in which the tale was constructed was very good, with enough twists in the plot to make it come alive. Ling was brave in using well known characters from fairy tales because in production they could easily have appeared to be silly. In taking established characters, there was more time to spend on the main villain of the piece, the Master, and the TARDIS crew. All these ingredients were woven in to create a fast paced, interesting adventure.

Part of the success of THE MIND ROBBER can be attributed to the high standard of acting. This is especially noticeable in the case of Emrys Jones as the Master, and Bernard Horsfall as Gulliver. Taking the Master first, the character was very interesting. The way in which he was portrayed in the first few episodes, as a figure with his back to us, hunched over his desk, watching monitors in the wall, built up the tension, until, when the Doctor finally met him, he was revealed as an apparently weak old man. However, as the Doctor found out, appearances are deceptive, and it turned out that when the machine took over, the Master turned from a kindly old man to a rasping and harsh character. Emrys Jones' performance was excellent, and succeeded in making the part believable. Similarly, Horsfall's Gulliver, taking the speech from the original character, was impressive. The way in which he, as a fictional creation, was being manipulated to enslave the Doctor and his companions was superb. Needless to say, Troughton, Hines and Padbury were up to their usual high standards, and Hamish Wilson's portrayal of Jamie was interesting to say the least, but nevertheless believable.

Another strength of the production was the inspired set design by Evan Hercules, who had to design a forest of letters and the sinister toy soldiers, as well as a giant jar and giant book! The final effect was im-

pressive, and being an ell studio production was in no way a disadvantage. The atmosphere created throughout the story was eerie. Episode one was a masterpiece of improvisation on the part of Derrick Sherwin. The Doctor under mental attack in the TARDIS, a strange void outside where everything, including the TARDIS was white, and where sinister robots roamed, created a mood of tension. The climax to the episode was equally tense, as the TARDIS exploded leaving Jamie and Zoe clinging to the console and the Doctor sitting in his chair all falling through a black void with mist swirling around them. Once in the land of Fiction, there were mysterious puzzles to solve whilst being stalked by toy soldiers through the forest of words. All this was being compiled into a work of fiction by the Master, the Doctor constantly having to outwit one of his most devious adversaries. Witness how the Doctor had to rescue Jamie and Zoe by using fictional characters without getting personally involved. Even when he defeated the creature in the tank he still had to contend with getting out of the place alive! All this and characters such as Rapunzel and Medusa were woven into just five, twenty-minute episodes. The stock music was used to good effect, showing that even a little music lifted the tone of a production.

Probably the best surviving Troughton tale (in my opinion), THE MIND ROBBER came second only to THE INVASION in Season Six. Classed by many as a classic, it was not typical of the era, and yet I feel it was this different approach coupled with David Maloney's superb direction and a solid storyline that made it a success. It is a tale that stands up very well today because there has been nothing quite like it since. It was perhaps unfortunate that it was put into a rather dull season: had it been screened in place of say ENEMY OF THE WORLD in Season Five, it would have fared better ratings-wise. All in all a very ambitious story that turned out to be a success in a relatively unsuccessful season.

SIMON THOMAS



THE INVASION

THE INVASION was by far the best story from Season Six, and is one of the all time classics. It is similar in style to the general style of stories from the previous season, and retains the successful ingredients of convincing actors, solid plot and inspired direction, and also builds upon the well established success of the Cybermen, one of the most popular foes ever to face the Doctor.

One of the reasons for its success is the introduction of UNIT. No longer was Earth defended by stereotyped faceless soldiers who changed from story to story. In UNIT there was a ready formulated uniform team who were easily identifiable and could be allowed to develop sufficient character to become more realistic. This meant that in subsequent Earth based stories where an army was required, less time was needed to introduce the characters each time so that more time could be devoted to the main plot. This monumental introduction was spearheaded by Nicholas Courtney recreating his popular Lethbridge-Stewart character first seen in THE WEB OF FEAR and now promoted to the rank of Brigadier, a fact which he proudly points out to the Doctor at the first opportunity.

The story was particularly good for the 'baptism' of UNIT, not only because it pitted them against the Cybermen, but also it put them up against Tobias Vaughn's INTERNATIONAL ELECTROMATIX Security Squad, led by the saidstic Packer. Right from the outset, it is apparent that the organisation UNIT are up against is awesome. The sprawling IE compound looks eerie and foreboding. Why have people gone in and not come out again? However the truth is even more disturbing. UNIT seem to be fairly evenly matched against the security men but their role as undercover agents and spies soon changes to an all out battle with not only IE but also the Cybermen.

Characterisation is another strength of the production. Particularly the characters of Tobias Vaughn and his Security Chief, Packer. Packer, played by Peter Halliday, is usually on the receiving end of Vaughn's bad temper. His constant bungling of capture attempts and over zealous desire to terminate the enemies' lives succeed in turning Vaughn's patient and pleasant manner into that of irate anger. These scenes are amusing as time after time Packer's ineptitude incurs the wrath of his superiors.

Kevin Stoney's portrayal of the ice cool Tobias Vaughn is superlative. He is one of the most convincing and menacing villains in the show's history. His suave, courteous manner belies the cold calculating ruthlessness. He come across all the more believably because of his conviction and determination to see his plan through. On the face of it he seems to be a totally corrupt man, devoid of scruples, willing to do anything to become ruler of the Earth. However his ultimate aim was sincere, if a little optimistic; it was really only his methods that were at fault. He saw the world as weak and vulnerable to alien invasion, a chaos of conflicting ideals which needed to be co-ordinated by a strong single minded leader. Although consumed by megalomania, Vaughn was ahead of his time, and although he miscalculated the Cybermen he was very much against them and would never have sacrificed his humanity. Having realised that his vision had been shattered he reluctantly set about destroying the fruits of his five year plan. In the end he was gunned down by one of his former allies.

THE INVASION also worked well as a Cyber-story, continuing to portray the emotionless monsters as ruthless and resilient. Some fans would say that this was the last real Cyber-story. In subsequent encounters they have become a lot more susceptible to attack. Witness how in THE INVASION the Cybermen are difficult to destroy, even using bazookas and grenades. Contrast this with ATTACK OF THE CYBERMEN where they can be killed by a single bullet, or in EARTHSHOCK with gold dust. Many people remember stories such as MOONBASE or TOMB OF THE CYBERMEN where the Cybermen towered menacingly above the human cast, practically indestructible. THE INVASION carried on the tradition; however in this adventure their presence was more low key, but they were used to good effect: they didn't make an appearance until episode four. However when lurking in sewers or storming London they were certainly impressive. They were resourceful too, lulling Vaughn into a false sense of security.

Continuity in THE INVASION was also very strong, including references to 'Planet Fourteen' better known as Telos in TOMB OF THE CYBERMEN, and also Professor Travers from THE ABOMINABLE SNOWMEN and THE WEB OF FEAR, while in itself creating the UNIT set up which was to become an integral part of DOCTOR WHO in the 1970s.

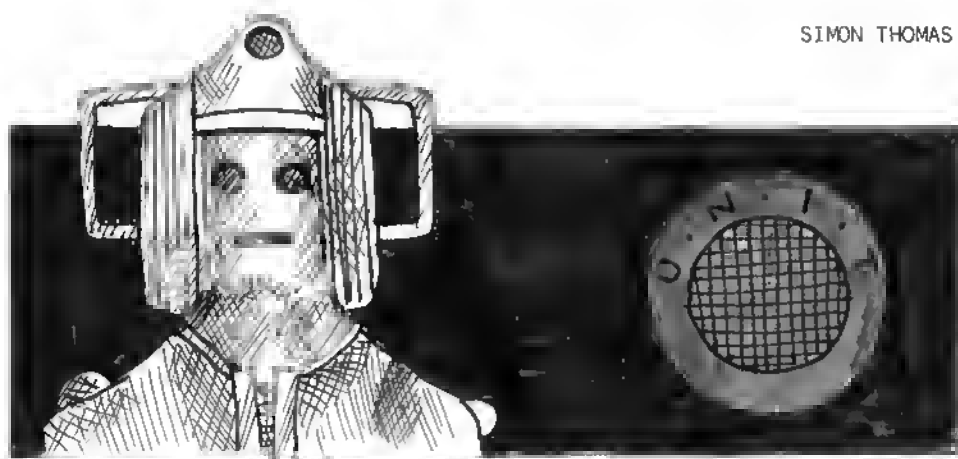
Patrick Troughton was in his element as the Doctor. As ever, very cautious where the enemy was concerned. Vaughn was the antithesis of the Doctor, ruthless ambition against moral ingenuity. From their first

encounter they are wary of each other, as well they might, but they still hold respect for each other. Even the Doctor is surprised by the scale of Vaughn's plan. He displays great courage in confronting Vaughn, and even after Vaughn has brought the scourge of the Cybermen upon the Earth he shows compassion. He also consolidates his friendship with Lethbridge Stewart and the rest of UNIT. His unorthodox methods provoked a few strange looks from UNIT staff but with a free hand and the Brigadier's blessing the Doctor was able to overcome the 'company' and the Cybermen.

The design was good with solid looking sets to suit the impressive location work.

The combination of all the ingredients coupled with Douglas Camfield's superb direction culminated in one of Troughton's strongest stories. The atmosphere was tense throughout as the Doctor and UNIT did battle firstly with Tobias Vaughn and International Electromatrix and then the Cybermen themselves. Although spanning eight episodes there was always enough plot and the pace was quick. It was also pleasing to watch as it all gelled together very well. As one expects of the late Douglas Camfield's work, the camera shots were meticulously planned and executed with an imaginative flair. The use of army hardware was put to good dramatic effect. The production looked as if money had been spent on it. In its time it was the most expensive ever, and boasted jeeps, helicopters and even, as Mr Vaughn's private car, an expensive Rolls Royce. All this was successful in earning it the well deserved accolade of a classic DOCTOR WHO story.

SIMON THOMAS



Season Six Credits

ADAMS Terry
ALEXANDER Paul
ALLAN Dominic
ALLEN Paul
ATTERBURY John

Corporal Riley
Soldier
Policeman
DESIGNER
White Robot
Alien Guard

THE WAR GAMES
THE MIND ROBBER
THE INVASION
THE SEEDS OF DEATH
THE MIND ROBBER
THE WAR GAMES

BARRY Morris
BARTLETT Bobi
BAUGH Martin

BAYLY Johnson
BENNION Alan
BLOCK Giles
BRAYSHAW Edward
BREE James
BROOKS Harry
BROWN Terrence
BRUCE John
BRYANT Peter
BULLEN Nicholas
BURNHAM Edward
BUYLOR Terence

DESIGNER
COSTUME SUPERVISOR
COSTUME SUPERVISOR
CO-COSTUME SUPERVISOR
Balan
Slaar
Teal
War Chief
Security Chief
Cyberman
Abu
PRODUCTION ASSISTANT
PRODUCER
COSTUME SUPERVISOR
Professor Watkins
Major Barrington

THE DOMINATORS
THE INVASION; THE SEEDS OF DEATH
THE DOMINATORS
THE MIND ROBBER
THE DOMINATORS
THE SEEDS OF DEATH
THE DOMINATORS
THE WAR GAMES
THE WAR GAMES
THE INVASION
THE KROTONS
THE DOMINATORS
THE DOMINATORS; THE SPACE PIRATES
THE SPACE PIRATES; THE WAR GAMES
THE INVASION
THE WAR GAMES

CAIRCROSS James	Beta	THE KROTONS
CALDINEZ Sonny	Ice Warrior	THE SEEDS OF DEATH
CAMFIELD Douglas	DIRECTOR	THE INVASION
CANNON David	Cyrano de Bergerac	THE MIND ROBBER
CANT Brian	Tensa	THE DOMINATORS
CARRIGAN Ralph	White Robot	THE MIND ROBBER
CHESHIRE Geoffrey	Tracey	THE INVASION
CHEVELEY Roger	DESIGNER	THE WAR GAMES
COLEMAN Noel	General Smythe	THE WAR GAMES
COLL Christopher	Phipps	THE SEEDS OF DEATH
COPELAND James	Selris	THE KROTONS
CORNWELL Trina	ASSISTANT FLOOR MANAGER	THE SEEDS OF DEATH
CORT Martin	Locke	THE SEEDS OF DEATH
COURTNEY Nicholas	Brigadier Lethbridge-Stewart	THE INVASION
COX Arthur	Cully	THE DOMINATORS
CRAZE Peter	Du Pont	THE WAR GAMES
CROSS John	Council Member	THE DOMINATORS
CUMMINS Fiona	PRODUCTION ASSISTANT	THE SEEDS OF DEATH

DANIELY Lisa	Medeleine Issigri	THE SPACE PIRATES
DAVIES Stacey	Private Perkins	THE INVASION
DENTITH Edward	Major General Rutledge	THE INVASION
DICKS Terrance	SCRIPT EDITOR	THE WAR GAMES
	CO-WRITER	THE WAR GAMES
DOBTCHEFF Vernon	Scientist	THE WAR GAMES
DONOVAN Anthony	Space Guard	THE SPACE PIRATES
D'OYLY JOHN Chris	PRODUCTION ASSISTANT	THE INVASION
DUNN Sheila	Phone Operator	THE INVASION

EARL Clifford
EVANS Murray

Major Branwell
Lorry Driver

THE INVASION
THE INVASION

FAIRBAIRN Ian
FAULKNER Sally
FELGATE Ric
FERGUSON Michael
FORSTER Brian
FOSTER Dudley
FOSTER Liam

Gregory
Isobel Watkins
Brent
DIRECTOR
Sergeant Willis
Caven
ASSISTANT FLOOR MANAGER

THE INVASION
THE INVASION
THE SEEDS OF DEATH
THE SEEDS OF DEATH
THE WAR GAMES
THE SPACE PIRATES
THE SPACE PIRATES

GARFIELD David
GEE Donald
GERRARD Alan
GIBSON Felicity
GORMAN Pat

Von Weich
Major Ian Warne
Bovem
Kando
Cyberman
Military Policeman
Milo Clancey
Quark Voices
D'Artagnan/Sir Lancelot

THE WAR GAMES
THE SPACE PIRATES
THE DOMINATORS
THE DOMINATORS
THE INVASION
THE WAR GAMES
THE SPACE PIRATES
THE DOMINATORS
THE MIND ROBBER

HAISMAN Mervyn
HALLIDAY Peter

CO-WRITER
Packer

THE DOMINATORS
THE INVASION

HARPER Don	MUSIC	THE INVASION
HARRIS Michael John	DESIGNER	THE WAR GAMES
HART Michael	DIRECTOR	THE SPACE PIRATES
HARTLEY Norman	Sergeant Peters	THE INVASION
HARWOOD Tony	Cyberman	THE INVASION
HAYLES Brian	Ice Warrior	THE SEEDS OF DEATH, THE WAR GAMES
HERCULES Evan	WRITER	THE SEEDS OF DEATH
HICKS John	DESIGNER	THE MIND ROBBER
HINES Frazer	Quark	THE DOMINATORS
HINES Ian	Jamie MacCrimmon	THE WAR GAMES
HOLMES Robert	Soldier	THE MIND ROBBER
HORSFALL Bernard	WRITER	THE KROTONS, THE SPACE PIRATES
	A Stranger (Gulliver)	THE MIND ROBBER
	First Time Lord	THE WAR GAMES
HORTON Timothy	Child	THE MIND ROBBER
HUBAY Stephan	Petrov	THE WAR GAMES
HULKE Malcolm	CO-WRITER	THE WAR GAMES
HUNT Richard	DESIGNER	THE INVASION
HUTCHINSON Bill	Sergeant Thompson	THE WAR GAMES
<hr/>		
IRESON Richard	Soldier	THE MIND ROBBER
	Axus	THE KROTONS
IVES Kenneth	Toba	THE DOMINATORS

SEASON SIX

THE END OF AN ERA

When Petrick Troughton took over the role of the Doctor, in the BBC's three year old science fiction series, it was not in a very healthy state. This can be traced back to the twelve week Dalek extravaganza, THE DALEK MASTERPLAN, which was screened in the winter of 1965/66. By the time the Daleks had made their dramatic exit the public's thirst for them, and it seems the good Doctor himself, had been quenched. Ratings quickly plummeted, and within four weeks of the end of that tale the audience figures had slipped from a respectable nine million to just under six million. Season three trundled on with a procession of rather unspectacular, but not unlikeable four parterers. After the initial decline in ratings throughout THE MAS-SACRE they saw a brief respite with THE ARK and THE CELESTIAL TOY-MAKER, even reaching nine million again. However, the unpopular THE GUNFIGHTERS saw the ratings nosedive again. The following stories that concluded the season were suitably unimpressive to woo back viewers. This coupled with the traditional loss of viewers during the summer months, seemed to spell the end of DOCTOR WHO, as ratings fell alarmingly to settle at around five million. Three years of phenomenal success was good for a TV show, but not enough for this one.

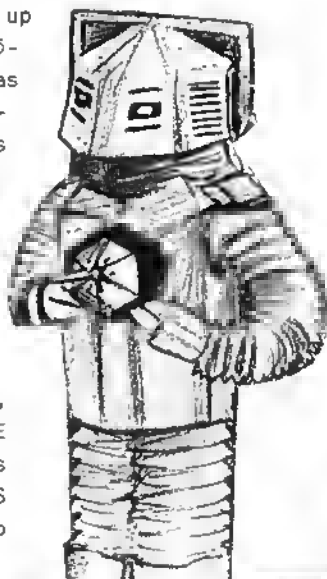
The fourth season opened with one of the lowest rated teles ever, THE SMUGGLERS, which despite good costumes and sparkling dialogue attracted an average audience of only four and a half million. The debut of the Cybermen in THE TENTH PLANET marked the end of the decline in ratings and the end of the Hartnell era of DOCTOR WHO. The rest of seasons four and five, although never above nine million, averaged out at a healthy seven to eight million viewers, proving that with less history and more emphasis on sci-fi drama, and making the Doctor a more instantly likeable, friendly character, there was still life in the series.

Season five ended with the well received Whiteaker tele, THE WHEEL IN SPACE, which featured the Cybermen for the fourth time, taking the season full circle from the Cyber-classic TOMB OF THE CYBERMEN which kicked off the so called 'Monster' season in the autumn of

1967. It introduced new companion Zoe Herriot, one of 'The Wheel's' crew, played by Wendy Padbury, who was to continue for the duration of season six, and indeed Patrick Troughton's tenure. The end of episode six dovetailed into the repeat of the classic EVIL OF THE DALEKS which was originally premiered as the final story of season four. The repeat provided the link between seasons as it led into the first season six tale, THE DOMINATORS.

After the phenomenal success of season five with its appearances from the Cybermen, Yeti, Great Intelligence and Ice Warriors, which consolidated Troughton's popularity as the Doctor, and raised children's interest in the programme again, season six initially had a lot going for it. However, the ratings for the first few episodes of the season were not too spectacular, and although they picked up again they began to drop alarmingly during the summer of 1969, cutting the season's average audience figure to just over six million. The BBC even considered shelving the series!

So why did this drop in popularity occur? The stories that made up the season were not perhaps as gripping as the previous season's selection, but it is not really the nature of the stories that are to be blamed, nor even (as is frequently the opinion of today's show) the fault of the production team. The rather clumsy presentation of the season consisted of a forty-four week run, the second longest in the show's history, made up of only seven stories, running in the order 5-5-8-4-6-6-10. The season lacked pace in some areas and so failed to attain a stable turnover in stories. This was caused by a number of problems that beset the production team. After a number of major headaches Messrs Bryant, Sherwin, Holmes, Dicks and Hulke coped admirably in guiding the season through its allocated forty-four weeks.



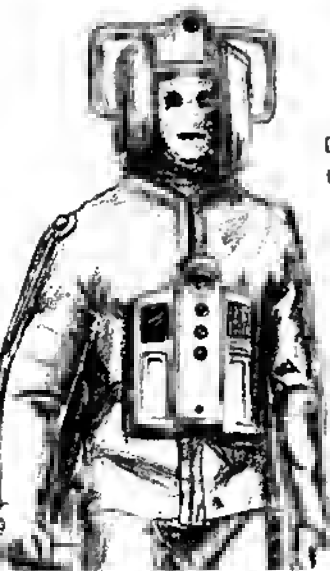
To start the ball rolling, the authors of THE DOMINATORS, Mervyn Haisman and Henry Lincoln, who had penned the previous season's ABOMINABLE SNOWMEN and THE WEB OF FEAR, found themselves tangled in a different sort of web. THE DOMINATORS started life as a six parter but was edited to

SEASON SIX

five by the production team. At the time Haisman and Lincoln were not very keen on the adjustments. At about the same time they were having copyright problems with the BBC over their creations for the story *The Quarks*. Apparently they wanted an exclusive copyright to them, similar to that of Terry Nation with his *Deleks*. However, the BBC had sold the rights for a comic to publish a story featuring the Quarks without Haisman and Lincoln's agreement. The combination of these problems contributed to the pair's decision not to work for the BBC. Aside from the loss of one episode, the DOCTOR WHO team lost a third Yeti script which the pair had suggested. The plot involved the Yeti and the Great Intelligence in the remote highlands of Scotland at the end of which Jamie would have left. Although at this early stage in proceedings the loss of the script outline didn't seem too disastrous, but it was still a factor that contributed to the shape of the season.

Story two in the season was a four parter called *MANPOWER* by Peter Ling of 'Compact' and 'Crossroads' fame. It concerned the time travellers landing in a place controlled by an alien 'brain' through the mysterious 'Master' where fiction was reality and saw the Doctor, Jamie and Zoe fighting to disbelieve the fictional enemies to prevent themselves from becoming trapped as 'fictionalised' characters.

Script Editor Derrick Sherwin wrote a space filler at short notice to fill the gap created by the loss of the *DOMINATORS* episode. It had to be written using standard props (i.e. the TARDIS) and cast. A situation similar to the one in which David Whitaker had written *EDGE OF DESTRUCTION* for the first season. The result was an extra episode tagged on to the Ling tale which had been retitled *THE MIND ROBBER*. Sherwin's episode would almost have been a story in its own right (like *MISSION TO THE UNKNOWN*) and was innovative and atmospheric. It also introduced the Robots, originally from an *OUT OF THE UNKNOWN* episode entitled *THE PROPHECY*, which necessitated their inclusion in a later episode to retain continuity. The five episodes were given only twenty minutes in BBC schedules which means its length is nearer to a four parter. The direction was pacy and still stands up well today as a good piece of tele-



vision. During production Frazer Hines contracted chicken pox and couldn't appear for episode two. This left Derrick Sherwin with two options, either leave Jamie out of the episode completely or ... The inspired solution to the problem was for the Doctor to reconstruct Jamie's face like a jigsaw puzzle. The Doctor gets it wrong and Jamie as played by Hamish Wilson (Frazer's cousin!) pops up. This is an interesting twist in the plot and makes for some amusing scenes as Zoe meets the 'new' Jamie. In the next episode the process is reversed as Zoe assists the Doctor to get back Frazer Hines. Truly amazing considering the short notice at which it was written. It was fortunate that the plot of THE MIND ROBBER was easily adaptable to such dilemmas.

Following the final episode of THE MIND ROBBER there was an announcement telling the audience that there would be a two week break for the Mexican Olympics before a new serial, THE INVASION. Nothing unusual about that you might say, but originally another story which was going to be screened before THE INVASION. The story in question was provisionally titled THE MUTATIONS and was a four parter by writer Reginald Ashman. A director had been hired, Marcus Franklyn, and almost an episode's worth of filming had been completed before production was halted. The story was set in contemporary Earth and concerned an alien



SEASON SIX

space craft concealed under a British beach which produced large amounts of green slime which caused the mutations. Production was halted due to a season reshuffle. A possible reason for this was that the epic Cyber-tale that followed required the loan of army hardware such as helicopters and jeeps, hence making it more important to complete to comply with possible deadlines. Whatever the case, THE MUTATIONS was shelved and what filming did take place is probably lost for ever. Whether the two week break was really due to the Olympics or waiting for THE INVASION episode one to be completed is impossible to tell.

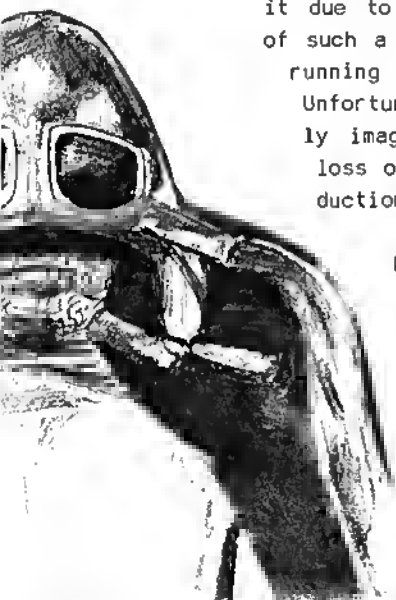
As it was, THE INVASION ran as planned without any major hitches and managed to keep viewers interested and maintain the seven million audience amassed by THE MIND ROBBER. However it is important to note that in November/December that size of audience is not particularly spectacular.

After the production of THE MUTATIONS had been shelved two other scripts promptly fell through, though at a much earlier stage. One was a proposed comedy script by satirist Dick Vosburgh which was obviously not working. The other script was Peter Ling's follow-up to THE MIND ROBBER. The production team reluctantly abandoned

it due to the impracticalities involved in the filming of such a story. It involved the novel concept of time running backwards, reversing the order of events.

Unfortunately what could have turned out to be a really imaginative DOCTOR WHO had to be shelved. The loss of these two tales was a real blow to the production team.

By November 1968 a stop gap story was required to bid time following the conclusion of THE INVASION. Having already submitted scripts to DOCTOR WHO, writer Robert Holmes was approached. He was asked to restructure a short story he had originally written for OUT OF THE UNKNOWN so that it fitted the 'WHO format. Holmes duly redrafted his story to include the Doctor, Jamie and Zoe. The script was THE KROTONS, a fairly average tale. Part one attained Trough-



ton's highest rating of nine million though the audience dropped back down to seven million by the fourth and final episode.

THE SEEDS OF DEATH, a six parter featuring the Ice Warriors who had made their stunning debut in season five in a tale of the same name. Again it was scripted by the talented author, the late Brian Hayles. It was aired during February and March 1969 and attained consistent ratings of around seven million. One of the few Troughton tales to exist in its entirety, it was released on BBC video in 1985. It is rather show moving and looks rather cheap. However it had its enjoyable moments and succeeded in establishing the Ice Warriors as a major monster for the series, as well as introducing the Ice Lords.

There were still sixteen episodes of the season left to fill by this time. It was then that the early loss of the proposed third Yeti tale by Haisman and Lincoln was felt, as it would probably have run to about six episodes. Along with this there were two other scripts floating around. They were early drafts of two season seven stories, THE SILURIANS by Malcolm Hulke and THE AMBASSADORS OF DEATH from the pen of the prolific David Whitaker. Whitaker's script, at that stage in 1969 titled THE INVADERS FROM MARS and featuring Reegan as the main villain, was rather muddled and required substantial work to get it into shape. There was also a script for a four parter by Robert Holmes called THE SPACE PIRATES. The production team desperately needed another story so Holmes was asked to flesh out his draft to fill six episodes. This he did professionally, however the fairly average padded plot failed to sustain ratings as they fell to just under six million.

This left a gap of ten episodes to fill. Added to this was the fact that all the main cast, Troughton, Hines and Padbury, were leaving at the end. Malcolm Hulke and Terrance Dicks who were to become long-standing members of the Pertwee era were drafted in to expand a sketchy idea to a marathon ten part adventure. This was THE WAR GAMES. The main task

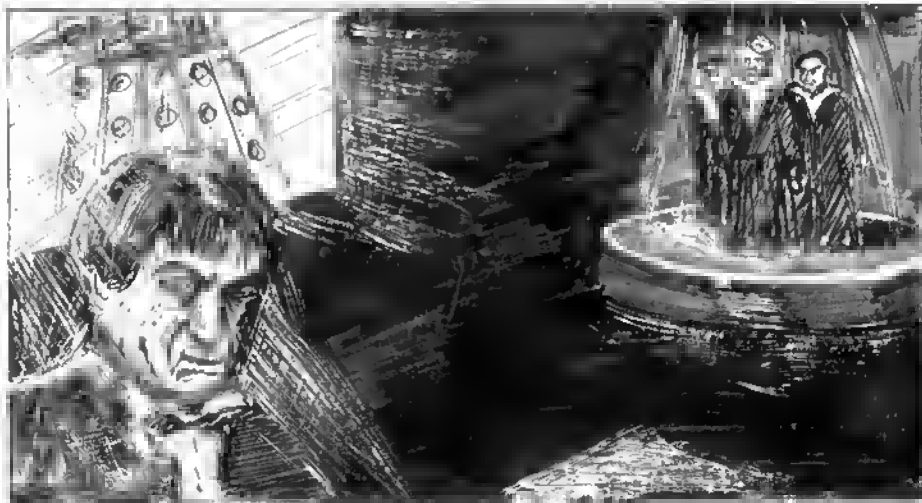


was to keep the plot open ended. The episodes were handed in almost as soon as the director, David Mahoney, required them. Hulke and Dicks coped admirably under the pressure, providing a plausible reason for the Doctor's regeneration. The plot was inspired and kept the audience guessing right to the end and exploiting Troughton to the best advantage. Unfortunately it was not ideal television material totalling over four hours. To the viewers it was one long slog. It was not helped by the small audience inherited from THE SPACE PIRATES, added to this was the length disadvantage coupled with its later episodes dragging into the summer season, when rating traditionally declines. Episode eight saw the lowest ever rating for a non-repeat of three and a half million. More viewers tuned in for episode ten to bid farewell to first Zoe and Jamie and then the Doctor. In the space of a poignant twenty five minutes the black and white era ended with Troughton's farewell. It was the last episode to be screened in the 1960s and the last in a gruelling eleven month a year shooting schedule that had resulted in the slow moving format of the season.

Season six was beset by a series of problems and it is a testimony to the production team who managed to keep the show going under increasing pressure and under the threat that it may well have been the last ever season of DOCTOR WHO.

THIS ARTICLE IS DEDICATED TO ALL THOSE WHO WORKED ON SEASON SIX, WHICH CELEBRATES ITS TWENTIETH ANNIVERSARY DURING 1988/89

THE END OF AN ERA



Simon Thomas 1988